

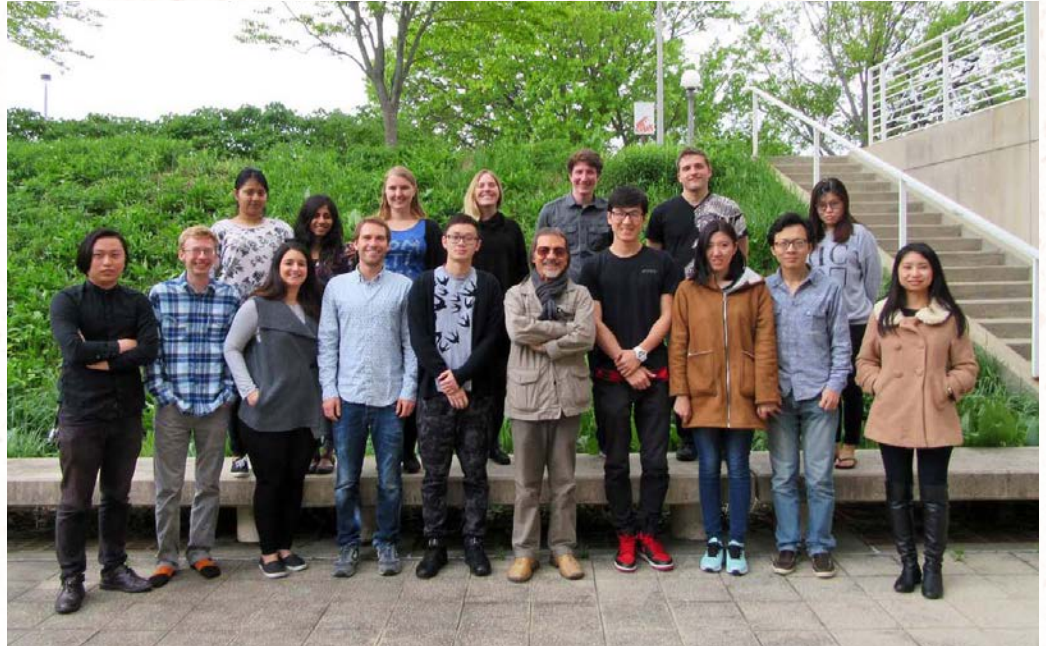
Portfolio



Botond Bognar

**Professor and Edgar A. Tafel
Endowed Chair in Architecture**

Prof. Bogнар appointed as the first
“Edgar A. Tafel Endowed Chair in
Architecture” at the University of
Illinois Urbana-Champaign.
2006.09.16



Right
Prof. Bogнар with his students
outside of Temple Buell Hall of
the University of Illinois Urbana-
Champaign. 2016.05.03



Above
Meeting with Gong Dong of VECTOR
Architects, Beijing. 2019.01.21

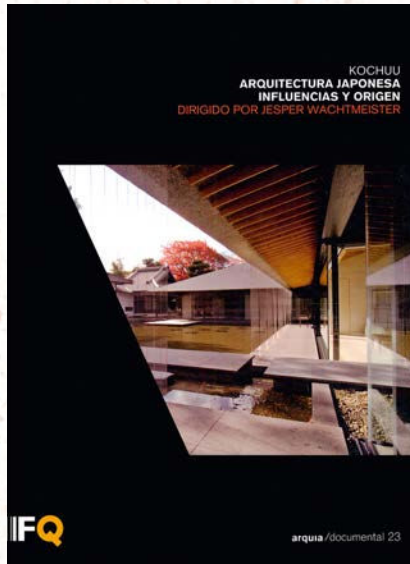
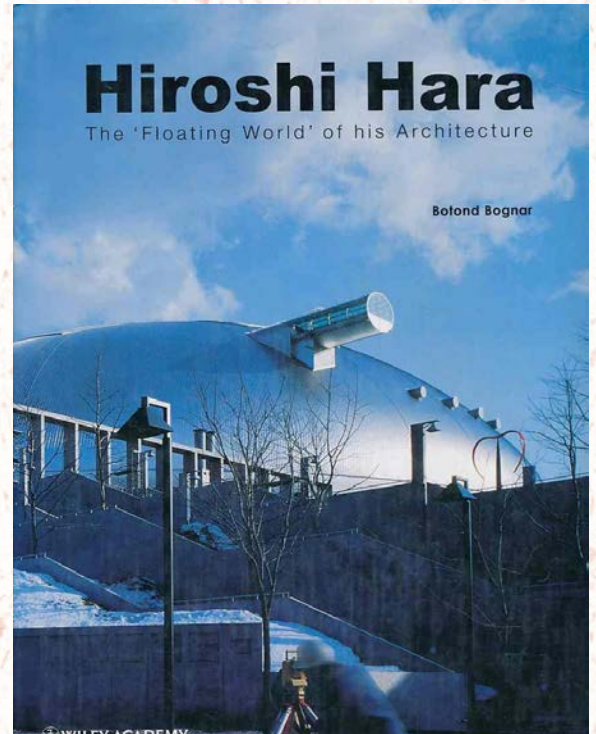
A dedicated and decorated educator and scholar, Professor Bogнар has been teaching architecture at the University of Illinois Urbana-Champaign for 42 years. Throughout his long academic career, he has inspired his students while challenging them to exceed their potentials. Many of his previous students are now taking important academic and professional positions in the US and abroad, holding distinguished and full professorships and leading award-winning design offices. For his work he has received numerous awards, prizes and other distinctions. An internationally recognized authority in the history and theories of Japanese architecture, he has lectured around the world and has authored a long list of publications, including some 25 books. His commitment to architecture and his students is matched only by his passion for the arts, design, photography, classical music, philosophy, and travel for the importance of being there.

Illinois School of Architecture
University of Illinois at Urbana-Champaign

Publications



Above
Discussing the *Beyond the Bubble*
book project with Toyo Ito at lunch in
Tokyo. 2005.11.25



Selected Publications 1999 - 2021

Architectural Guide JAPAN (Berlin,
2021)

*Kengo Kuma-Portland Japanese
Garden* (New York, 2019)

*Dong Gong-Plym Distinguished
Professor* (Urbana, IL, 2019)

*Arquitectura Japonesa-Influencias Y
Origen* (Barcelona, 2012)

*Material Immaterial-The New Work of
Kengo Kuma* (New York, 2009)

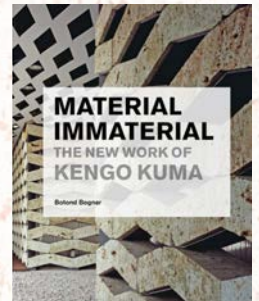
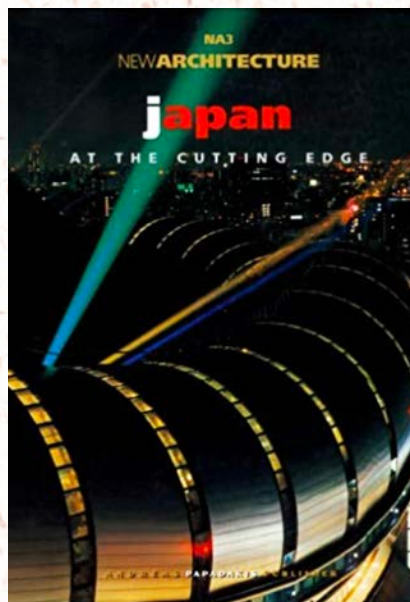
*Beyond the Bubble-The New
Japanese Architecture* (London,
2008)

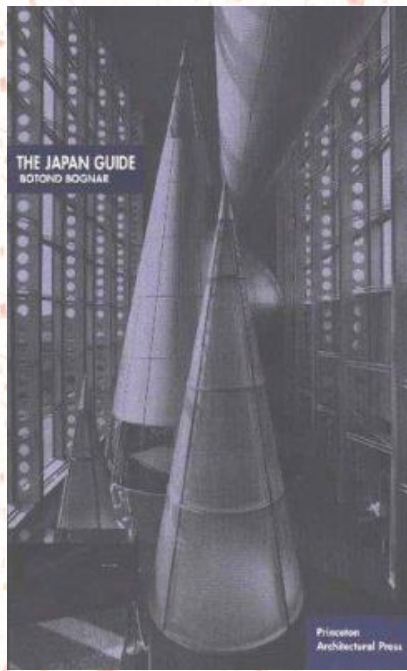
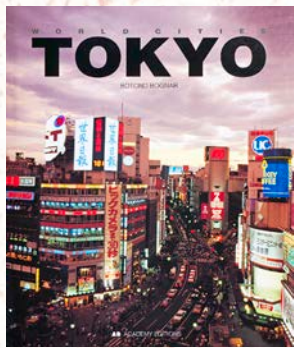
Kengo Kuma: Selected Works (New
York, 2005)

*Hiroshi Hara: The Floating World of
his Architecture* (London, 2001)

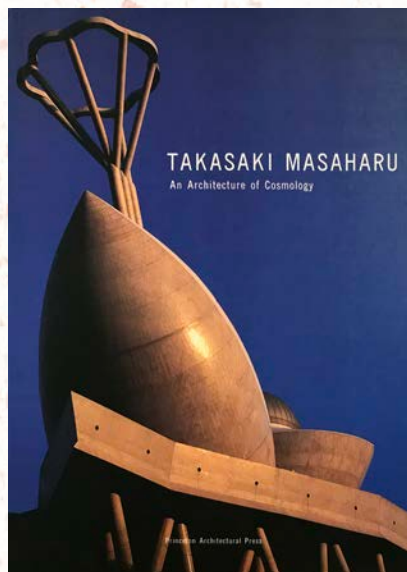
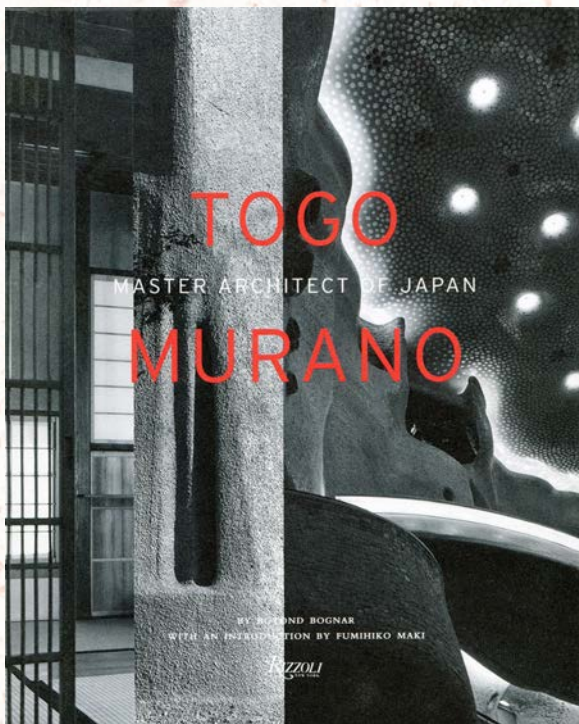
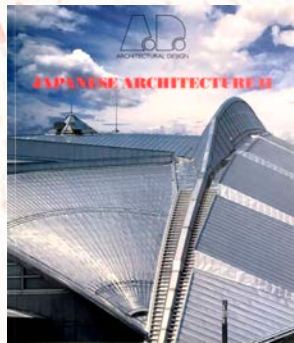
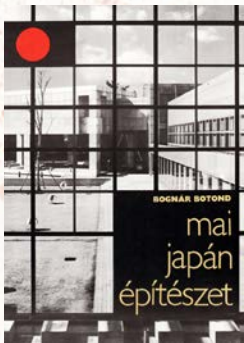
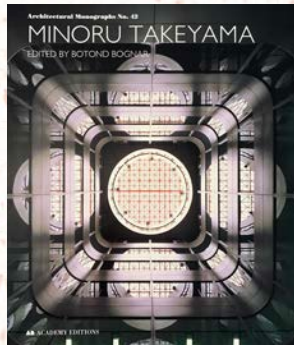
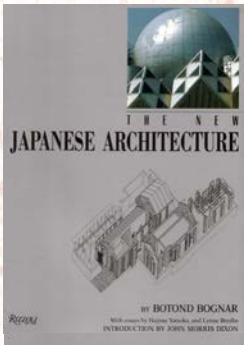
*Nikken Sekkei 1990-2000: Building
Future Japan* (New York, 2000)

JAPAN-At the Cutting Edge (London,
1999)





Above
With Kazuyo Sejima, Yasumitsu Matsunaga, and our driver in Sejima's 'Platform House' of 1988 in Katsuura, Chiba Prefecture (Photograph by Prof. Bogнар). 1989.01.15.



**Selected Publications
1979 - 1998**

Takasaki Masaharu—An Architecture of Cosmology (New York, 1998).

World Cities TOKYO (London, 1997)

Fumihiko Maki: Buildings and Projects (New York, 1997)

Togo Murano: Master Architect of Japan (New York, 1996)
Winner of the AIA Award "Excellence in International Architecture Book Publishing"

The Japan Guide (New York, 1995)

Minoru Takeyama (London, 1995)

Japanese Architecture (London, 1992)

The New Japanese Architecture (New York, 1990)

Japanese Architecture (London, 1988)

Contemporary Japanese Architecture (New York, 1985)

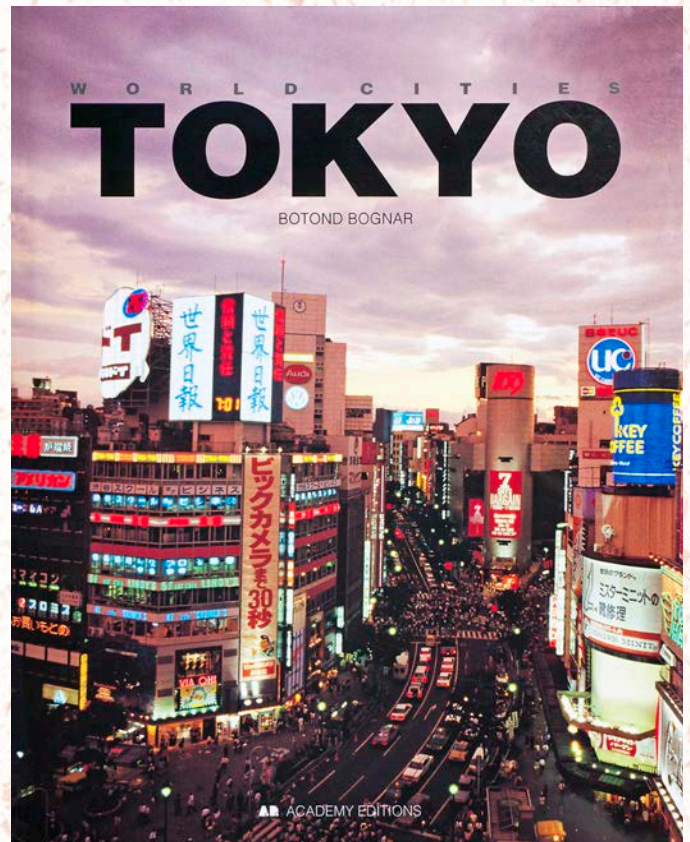
Mai Japán Építészet (Budapest, 1979)

Publications



Far Right
Front Cover and a page of
World Cities TOKYO (London, 1997).
368 pages

Right
Part of a sample page from *World
Cities TOKYO*



Above
Table of Contents of *BEYOND THE
BUBBLE - The New Japanese
Architecture* (London, 2008)

Right
Front cover of
*BEYOND THE BUBBLE - The New
Japanese Architecture* (London,
2008). 240 pages



news bureau
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

NEWS INDEX | Archives | 2009 | March | Email to a friend

Japanese architectural trends reflect unique realities, scholar says

3/9/09

Melissa Mitchell, Arts Editor
217-333-5491; melissa@illinois.edu

CHAMPAIGN, Ill. — When Japan was hit with a major economic downturn in the 1990s, it affected architectural and construction practices in Japan. Those seeking lessons applicable to related industry practices in the U.S. during the current recession won't necessarily find exact parallels, says University of Illinois architecture professor Botond Bogнар.

That's because with certain socio-cultural considerations factored into the equation, "the Japanese case becomes a complex issue," said Bogнар, an authority on Japanese architecture and the author of the new book "Beyond the Bubble: The New Japanese Architecture" (Phaidon Press).

"Much of what happens in Japan has its own particular reasons and, therefore, is not necessarily applicable elsewhere," Bogнар said. "After the hyperactive bubble years between 1985 and 1995 — with practically unlimited investments in construction and urbanization — Japanese architects and society at large faced radically different realities, and the need to reorganize their priorities," Bogнар said.

Prior to the burst of the economic bubble — a period characterized by the U. of I. architecture professor as "the age of accelerated urbanism and architecture in the fast lane" — Japanese architects took it for granted that the buildings they designed didn't have a long shelf life.

It was not uncommon for buildings — even landmark structures designed by well-known, well-respected architects — to be torn down after 10 or 20 years, and sometimes just a few years following completion. In their place, new buildings were routinely constructed, Bogнар said.

Contemporary Japanese architecture has, over half a century, achieved world-wide recognition not only for its highly innovative, often futuristic qualities, but also for its sensitive response to Japan's cultural and physical context in the challenging setting of its increasingly urbanized environment. Today it is admired perhaps as much as its traditional counterpart, with which it often maintains a meaningful dialog.

Botond Bogнар's *Architectural Guide Japan* introduces close to 700 of the most prominent examples of this fertile architecture, while outlining its development since the mid-19th century until the present in a concise historical essay. All texts and the individual entries are illustrated with about 930 color photos, all taken by the author, and over 90 drawings. Detailed information about each entry is enhanced by geo-data in the form of QR codes.

Featured in the book are the works of such renowned architects as

Tadao Ando	Kengo Kuma	Junzo Sakakura
Jun Aoki	Kisho Kurokawa	SANAA
Atelier Bow Wow	Le Corbusier	Kazuyo Sejima
Shigeru Ban	Kunio Maekawa	Kazuo Shinohara
Norman Foster	Fumihiko Maki	Seiichi Shirai
Sou Fujimoto	Togo Murano	Shin Takamatsu
Hiroshi Hara	MVRDV	Kenzo Tange
Itsuko Hasegawa	Hiroshi Nakamura	Yoshio Taniguchi
Herzog & DeMeuron	Nikken Sekkei Ltd.	Rafael Vinoly
Junya Itohigami	Ryue Nishizawa	Frank Lloyd Wright
Arata Isozaki	Jean Nouvel	Riken Yamamoto
Toyo Ito	Renzo Piano	Koichi Yasuda
Kiyonori Kikutake	Antonin Raymond	and many others

Japan

Botond Bogнар

Architectural Guide Japan

Botond Bogнар



Left
Cover of *Architectural Guide Japan* (Berlin, 2021). 605 pages

Below
Frank Lloyd Wright - Imperial Hotel Tokyo, 1923; demolished in 1968 and partially rebuilt in Meijimura, an open-air village museum.



Left
Sample double page spread from *Architectural Guide Japan*

Tokyo Pref.
Tokyo — Akihabara and Sumida-ku Area



Zenshoji Buddhist Temple
Seiichi Shirai, 1958
4015 Nishi-Asakusa, Taito-ku, Tokyo
35.710715, 139.789027
Subway - Ginza line to Tawaramachi; exit 1 and 3-minute walk, first on Asakusa-dori Avenue to west and right on second side street on the left.



and view of the surrounding area. The open rooftop deck provides a spectacular panoramic view especially the Temple compound and the long shopping arcade leading to it. In Kuma's design, every floor or "building" is articulated also by the vertical louver system made of wood.



This early building by Shirai is closer to a quasi-modern design. The small rectangular structure of white wall-planes interrupted by floor-to-ceiling narrow slits of glass panes is raised on a low podium with a surrounding veranda under the far-extending eaves of the pitched roof. This elements refer to the architecture of Buddhist temples wherein this surrounding elevated zone, called *engawa*, is a transitional space between inside and outside. Thus, the building represents a subtle combination of historic and contemporary architectures. Moreover, unlike later works by Shirai, the Temple betrays a surprisingly minimalist design.

Sumida Hokusai Museum

Kazuyo Sejima, 2016
7-2 Kamezawa 2-chome, Sumida-ku, Tokyo
35.696414, 139.800469
Train or Subway to Ryogoku; exit A3 and 5-minute walk east (5-minute walk from Edo-Tokyo Museum)



panel-covered volume features numerous incisions in the form of triangular or wedge-shaped cavities, which provide, on the one hand, two intersecting tunnel-like public passages through the building on the ground floor, on the other hand, places for "hidden" glass surfaces for both views and natural light inside. Although facing a small park and playground to the west, the building does not seem to have a front or back, which condition is underscored by the fact that the entrance to the museum is from inside of the tunnel system, and so, could be approached from all four directions. Interior spaces unfold as they are connected and/or separated according to the overall geometry of the building which varies from floor to floor. Outside the semi-reflective aluminum surfaces seem to dissolve the structure, the degree of which depends on the shifting sunlight. Passing through the tunnels, the experience becomes highly ambiguous since the angled and reflective aluminum and glass panels on both sides blur the boundaries of space, rendering it either virtual or, giving the impression of being inside a large kaleidoscope.



Asakusa Culture Tourist Information Center

Asakusa Bunka Kankoo Sentaa
Kengo Kuma, 2012
18-9 Kaminarimon 2-chome, Taito-ku, Tokyo
35.710709, 139.796568
Subway to Asakusa; exit 2 and 1-minute walk west



Located at a corner just across the Kaminari-mon Gate to the Asakusa Buddhist Temple, the uniquely shaped quasi-tower, serves many purposes. It provides information to visitors about the Temple and the Asakusa area of Tokyo. In so doing it also features exhibition spaces, a multi-purpose room, a conference room and an open rooftop observation deck. The tower looks like a vertically piled up single-story buildings each with its own "roof" and floor. This arrangement is also reflected inside on each floor endowing every space with its own special character



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Publications



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With Kengo Kuma at dinner in Tokyo.
2015.11.20.

Right above
Kengo Kuma Portland Japanese
Garden (New York, 2019) 176 pages.

Far right
Front Cover of Kengo Kuma Portland
Japanese Garden

Right
The Cultural Village of the Portland
Japanese Garden, OR, 2017 (Photo
from the book by B. Bognár)

Below
Sample double spread of Kengo
Kuma Portland Japanese Garden.

Preface

Introduction by Kengo Kuma

Reverence of Nature and Japanese Culture by Botond Bognár

Architecture and Gardens in Japan by Botond Bognár

The Portland Japanese Garden by Balázs Bognár

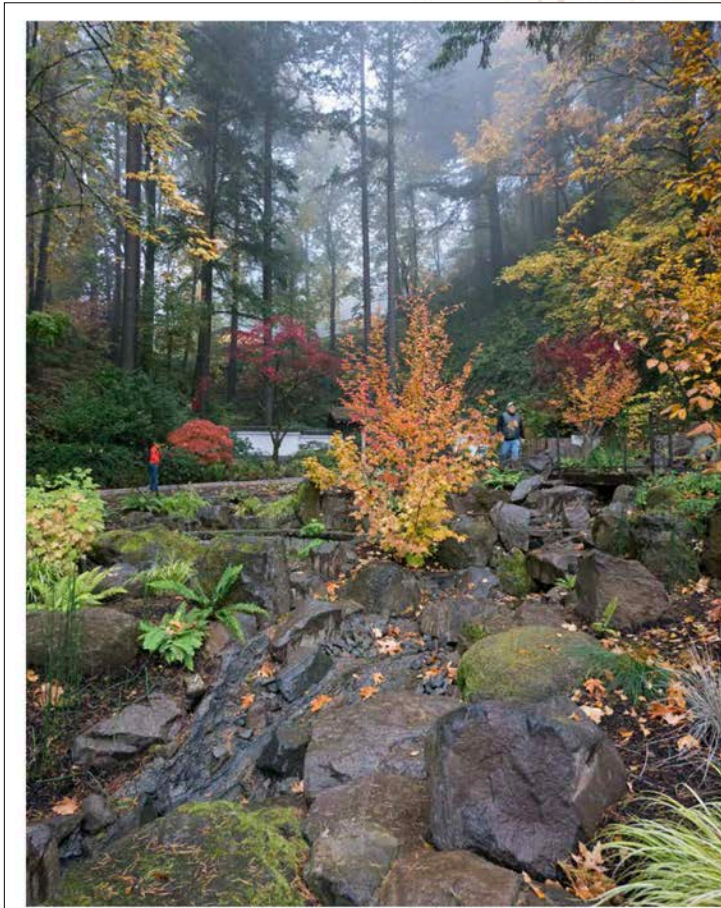
Monzenmachi—The Cultural Village and Its Architecture by Botond Bognár

Craftsmanship in the Design and Construction of the Cultural Village by Balázs Bognár

Appendix: The Architecture of Kengo Kuma by Botond Bognár

Acknowledgments

Credits for Design and Construction of the Portland Japanese Garden Cultural Center



Monzenmachi—The Cultural Village and Its Architecture

Instead of one heroic shape, we wanted to achieve harmony with the garden.—Kengo Kuma

Since its 1967 opening, the exceptionally well-conceived and attractive Portland Japanese Garden has seen its popularity steadily growing, and so, the only existing Pavilion Gallery, built in 1980, became eventually inadequate. It was then up to Stephen D. Bloom, the Chief Executive Officer since 2005, to spearhead an initiative to expand the Garden with new facilities and new programs. In 2007 the Board of Trustees accepted the proposal, and this was followed by years of intensive fund-raising. The first result was the acquisition of 3.4 additional acres adjacent to the existing 9.1-acre garden to accommodate the new development. Then in 2010, after a careful selection process, Kengo Kuma and Associates was awarded the commission for the design, which effectively launched the realization of Kuma's first public project in North America. Groundbreaking took place on August 31, 2015, and the new \$37 million Cultural Village opened to the public 50 years after the creation of the Garden, on April 2, 2017. The groundbreaking, as well as the opening events, was conducted according to Japanese customs by Chief Priest Shigeo Yoshida from the Tsurugaoka Hachimangu Shinto shrine in Kamakura, who, invited from Japan, blessed first the site and then the completed buildings in elaborate ceremonies.

The requirements for an up-to-date visitors and education center with the commitment to more effective cultivation of Japanese garden design and maintenance as well as to greater promotion of other aspects of Japanese culture in the United States and even beyond, called for several new facilities. Among these were a classroom, a workshop, a garden maintenance and teaching studio, a library, a gift shop, a gallery, an events' space, a café, administrative offices, service spaces, and a new place for ticketing. The Garden is nestled in Washington Park among the city's western rolling hills and is surrounded by the woodlands of magnificent Douglas Firs, Big Leaf

The Entry Garden with the illuminated Usami Café seen on top of the hill among the tall Firs and Cedar trees shrouded in early morning autumn fog



Japanese Architecture



**BOTOND BOGNAR · LYNNE BRESLIN · TOYO ITO
HIROMI FUJII · TADAO ANDO · FUMIHIKO MAKI
HAJIME YATSUKA · KOJI TAKI · OSAMU ISHIYAMA**

BOTOND BOGNAR Archaeology of a Fragmented Landscape



STREET SCENE WITH MACHUJI, GION DISTRICT, KYOTO

As the end of the century approaches, Japanese architecture is revealed to be in a dynamic and exciting state. Botond Bognar shows how the architects draw not only on traditional vernacular styles and the Japanese urban legacy, but also on Western architecture and philosophy, with results that are both distinctly Japanese and relevant to the Western world, as they seek to answer, challenge, and sometimes escape from, the intensity of the modern consumer city.

"The days when there was an immutable style . . . are past . . . eventually implement many of the architectural principles of the Modern Movement and the Bauhaus in Japanese architecture. The spread of the International Style, however, was soon to encounter strong resistance and later explicit opposition by the ruling military and government circles, who favored nationalistic architecture. Thus, while technological advance and engineering development were pursued at an increasingly feverish pace, especially after the devastating 1923 Kanto earthquake, many of the new buildings were packaged in a Japanese style founded in Oriental taste." Western modern architecture was submerged until after Japan's defeat in World War II and the rebirth of the country as a new democratic society.

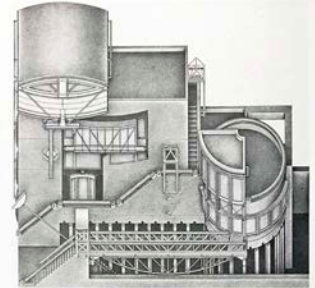
Following the Meiji restoration in the mid-19th century, Japan opened its gates to the West and the rest of the world, signalling the end of more than 200 years of isolation in the Edo era (1603-1868) and the beginning of its rapid modernization in the years to follow. It was clear to the Japanese that if they wanted to become a partner and eventually an equal member of Western society, they had to catch up with their Western counterparts in social, political, industrial and commercial developments. And just as they had borrowed from Chinese culture during a significant period in history, the Japanese now had to adopt elements of Western civilization. They, as a matter of survival, had to accomplish a lot in a very short period of time.

Initially, contemporary Western architecture was introduced to Japan by invited foreign architects and educators. By the turn of the century, however, a newly trained first generation of "modern" Japanese architects took the leading role in maintaining close contact with the new developments in Europe and America. Several young Japanese designers went to work with architects such as Le Corbusier and Walter Gropius to learn and

After the war, Japan underwent an unparalleled development and emerged as an industrial superpower and a formidable rival of advanced Western societies. The principles of modern production and consumption – ie productivity rationalization, instrumental reason, universal technology and utilitarianism – also gained further ground. The negative impacts of all this progress, while mitigated by Japanese traditions and attitudes, were aggravated by the country's geographical conditions: lack of available terrain, a high population density etc. In face of this industrial boom and the explosive development of urbanisation and society, both the land and the urban environment were subject to growing abuse and exploitation. The face of the land has been scarred, in some instances beyond recovery, and cities, damaged by increasing pollution, congestion and land speculation, have become lesser places for human habitation.

15

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SHIN TAKAMATSU WEEK BUILDING, KYOTO, 1966

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Kisho Kurokawa Nagoya Municipal Museum of Modern Art 40
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Hiromi Fujii Ushimado Festival Centre 48
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Itako Hasegawa House in Nerima 64
Toyo Ito House in Magomezawa and Nomad Pub 66
Shin Takamatsu Origin III Building and Week Building 68
Yasunitsu Matsunaga Inscription House 72
Ryoji Suzuki Araba Edge Building and House in Higashikurume 74
Atsuki Kitagawara Rise Building 76
Hajime Yatsuka Angelo Tarlazzi Building 78



"Covering a wide panorama that includes within its scope both an introduction to the aesthetic and spiritual roots of traditional Japanese architecture and a comprehensive section on the early modernism of the period between 1868 and the Second World War, Botond Bognar's book is focused primarily on the last twenty-five years of Japanese architectural practice. It is, to say the least, a study of remarkable breadth, precision, and insight, and there is clearly no other current work that affords such a comprehensive documentation and analysis of this extremely complex and fertile strain in late-twentieth-century architecture. The scope of the author's erudition is well matched by the revealing images of his camera, testifying to an intimacy with the subject that is rare in modern architectural scholarship."

Kenneth Frampton

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Teaching

UIUC Seminar & Studio

Seminar Description

Relying on his several decades of research and scholarship that combine aspects of history, theory, and criticism, Professor Bognar has been developing and teaching courses on Japanese architecture and urbanism for over forty years. These courses introduce students to major issues characterizing this architecture in the past and, more importantly, as well as more in detail, the present. Emerging design philosophies, methodologies, and practices in Japan, an urban and cultural environment historically different from ours, are discussed in the context of traditions and the currently evolving wider international scene of architecture.

The aim is to increase students awareness of the built environment as a cultural phenomenon, as well as a form of ideological and political discourse within society. As Richard J. Bernstein put it, "It is precisely in, and through, an understanding of alien cultures that we can come to a more sensitive and critical understanding of our own culture and of those prejudices that may lie hidden from us."

Arch. 576/BB Lecture / Seminar Course
Japanese Architecture
Fall Semester 2019

Professor Botond BOGNAR
Time: Tuesdays 17:00-19:50
Place: 17 Temple Buell Hall

CHAPTERS FROM THE HISTORY AND THEORIES OF

JAPANESE ARCHITECTURE AND URBANISM

"It is precisely in, and through, an understanding of alien cultures that we can come to a more sensitive and critical understanding of our own culture and of those prejudices that may lie hidden from us."
Richard J. Bernstein

Japanese architecture both as a present practice and a course of history provides us with particular features and unique examples. On the one hand, they are deeply rooted in cultural patterns highlighting important differences between the approaches to design in the East and the West; on the other hand, they are also derivative of Japan's contemporary conditions: advanced technology, modes of production and consumption, social developments, mode of urbanization, etc., which altogether have by now yielded one of the most innovative, future oriented, and critical practices in the world of urban architecture today.

The Lecture / Seminar course introduces the major issues characterizing Japanese architecture in the past and, more importantly, as well as more in detail, the present. The emphasis is on postwar developments including the most recent ones of today. Special attention will be given to "stages" of urbanization and various interpretations of the city by generations of Japanese architects. The weekly lectures add up to basically a theory course with the necessary references to history. Contemporary design philosophies and intentions will be outlined in the context of traditions and the wider international scene of the past seventy or so years. The course will also investigate the work of such world-renowned architects as Kenzo Tange, Togo Murano, Fumihiko Maki, Arata Isozaki, Kisho Kurokawa, Kazuo Shinohara, Yoshio Taniguchi, Tadao Ando, Toyo Ito, Hiroshi Hara, Kengo Kuma, Shigeru Ban, SANAA, Sou Fujimoto, Atelier Bow Wow, and many others.

The purpose of the course is to introduce you, the students, to various architectural design philosophies, methodologies, and practices in a remarkably rich urban and architectural culture different from ours, thus also provide you with an additional tool to further develop your awareness of the built environment as a cultural phenomenon, as well as a form of political and ideological discourse within society. In so doing, the course ultimately aims at helping you to come to a better understanding of the nature of the relationship between society and architecture as well as, architecture and the built environment, plus the role of the architect in guiding this relationship.

The first part of the course your instructor gives lecture presentations covering the major issues of the subject, while in the second part students prepare PP presentations for each class on assigned topics followed by extensive discussions. Additional course requirements will include students—working in teams of two—keeping their class notes up to date, writing a well-researched term paper on a subject selected from a list prepared by your instructor, and building a physical model about a specific building or complex studied during the course.

I look forward to working with you all.

Botond Bognar
Professor and Edgar A. Tafel Endowed Chair in Architecture



Top right 1,2,3

Physical models of buildings by Japanese architects built by students in the seminar course.

Center right

Excerpt from the ICES course evaluation of the Lecture / Seminar, Spring 2022.

Bottom left

Thank you card from students in the Tokyo Studio, 2022.05.02

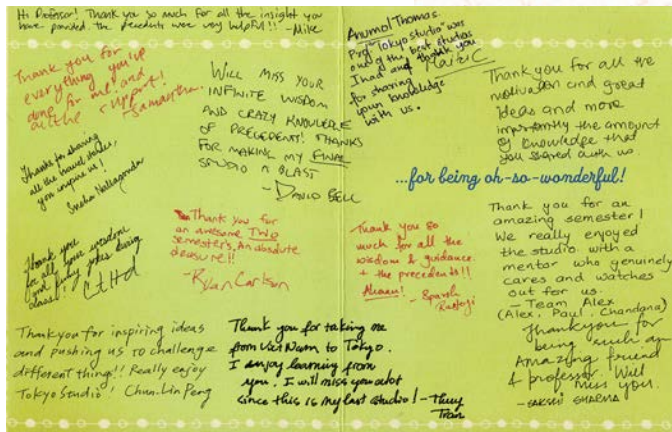
Bottom right

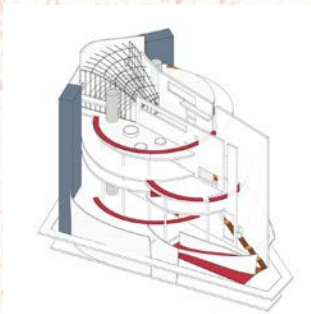
Public lecture at the University of New South Wales, Sydney, Australia, 2022.03.16

ICES Open-Ended Items

What are the major strengths of the instructor/course?

- His knowledge about the subject.
- The dedication to the topic and the clear passion that comes from it. This allows the students to truly be able to ask questions and get clear answers.
- Professor Bognar is the best professor that I have ever had. When I dreamed of the quintessential college experience, his class matches it perfectly. Professor Bognar facilitates a perfect learning environment by encouraging questions and discussion, rather than simply dictating what he believes to be right. Professor Bognar excels in motivating his students as well as in giving students a sense of life/work in the field of architecture. He shares stories of his personal experiences, but not as a matter of boasting, but rather as a way of teaching. It was an absolute pleasure to take part in his class and to share in his experiences.
- The instructor is very skilled. Every seminar day, the professor gave us essential advice.
- Wow! This was by far the best experience I've ever had taking a course. This course changed my life! The Professor is incredibly inspiring and has a very special and poetic way of delivering the course content which inspired me to re-evaluate the way I understand architecture. I was able to immediately apply what I learned to my work.
- Very knowledgeable





Arch 574 E2 Grad Studio
2022 Spring Semester
Location: TBH 317 north

Instructor: Professor Botond Bogнар
e-mail: bbognar@illinois.edu
Office hrs: by appointment - Arch 304

THE TOKYO STUDIO

ART GALLERY AND CULTURAL CENTER IN A VERTICAL URBAN PARK



>| Your site |<
in the back

In this Studio, you will work on a triangular corner site (between two bifurcating roads). Your design, like the current building, will 'close' the west end of Shibuya Station plaza, one of the busiest centers in the metropolis. In the first stage you, *in teams of two*, will do *site analysis*, then in the second, develop an *urban strategy* addressing the challenges and potentials of the urban context. After this stage, documented on small diagrams and small study models, each team will continue with the *architectural strategy* then start *designing* the assigned *architectural complex*. In other words, the first stages of the work (before the use of computer), involves hand-drawn diagrams, 3D sketches, and written ideas about your envisioned complex in a *sketchbook* what each of you need to have.

While Shibuya is developing fast with all new high-rise buildings, it lacks adequate greenery. Considering this condition, you will propose an architectural complex combined with a system of (vertically) connected urban "parks" and generous green areas. These uniquely configured green public areas will provide much needed refuge from the busy urban life around. Scale: 1:200 (~1/16). The program of the Urban Gallery and Cultural Center, beyond the Vertical Park, will include exhibition spaces, both indoor and outdoor (as an Art Park), an auditorium for 200-250, activity rooms, a small library, gallery shop / bookstore. Supporting functions include, offices, a café / buffet, and storage, a prominent restaurant / night club with a viewing terrace, etc. No parking is needed. The slightly sloping site is directly connected to the subway station's public underground passage.

Studio Description

Professor Bogнар's studios address the complex conditions of urban architecture and urban design, investigating the interrelationship between architecture and its urban setting. Studio assignments require the designing, often even partial programming, of pieces of architecture which vary in program and size. The assigned buildings, depending on its location and its well-considered needs, cultural or educational facilities, residential and hospitality buildings, are mixed with zones of commercial use. Students learn the quality of public places in these urban complexes and their articulated connection to the outside realm: the internalization of the outside public space within the fabric of the building and further, the intricacies of connecting the public with the private areas inside and out.

More recent studios call increasingly for design strategies that could address issues of sustainability and the greening of the envisioned structure and the city. Accordingly, buildings of various functions need to be designed also as "vertical parks". All projects must be the result of detailed structural solutions and circulation systems. In these "Tokyo Studios" students learn about the unique features of the urban fabric and spatial organization of this major Asian city as well.

ICES Open-Ended Items

What are the major strengths of the instructor/course?

- Professor Bogнар is an amazing professor, throughout the semester he has been involved each of our projects as much as a student is their own project. All the guidance received from him helped us a great deal. The most important part that we learnt from him is being passionate about the work. I would say he's the best professor I have come across in my academic life. Thank you so much Professor
- Professor has a strong knowledge of Architecture and can develop a good outlook towards architecture for students.
- The topic is interesting, and there are high degrees of freedom. Also, the instructor provides helpful suggestions.
- Professor Bogнар always worked with students to explore different approaches to a design problem. His wealth of knowledge of existing projects all over the world was a helpful resource in design discussions as well. The course itself also allowed students a great deal of freedom in developing their proposal, somewhat refreshing as a graduate studio.
- Professor has motivated me and my team to perform exceptionally well, and I am really looking forward to the reviews. He has been interactive and an active listener. His knowledge on the subject is exceptional and I'm privileged to be his student for the semester. Our project was unique, it has lots of complexities, but he made sure we were learning about every aspect of the design and he had resources for everything in our support. It has only been because of him that I see my semester as a success. I think he is one of the best professors U of I has.



Above
With his students of the Tokyo studio in front of Tadao Ando's office, Osaka, Japan, 2008.03.21



Top left 1,2,3
A recent project from the Tokyo Studio by Thuy Tran, Chunlin Peng, and Maitri Choksi, Spring 2022

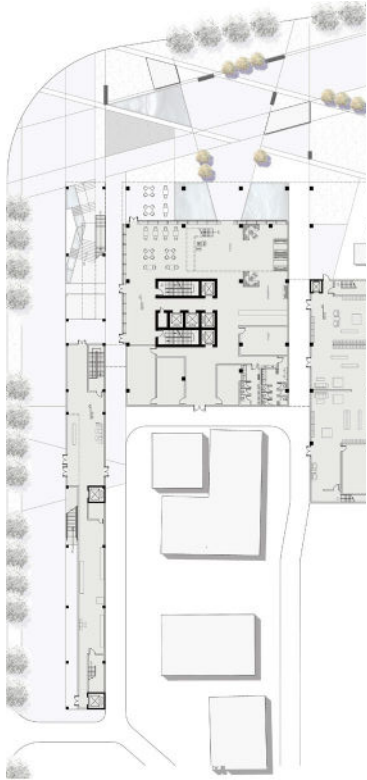
Center left
Excerpt from ICES course evaluation of the Tokyo Studio, Spring 2022

Bottom far left
With his students of the Tokyo Studio after the final review, 2022.04.29

Bottom left
With his graduate Plym studio students in Beijing, China, 2019.01

Teaching

Student Studio Works



Above
Ground Floor Plan by Biwen Sun and Jingling Xu of the Tokyo Studio, Spring 2017

Right
Perspective Drawing by Biwen and Jingling for Tokyo Studio Spring 2017

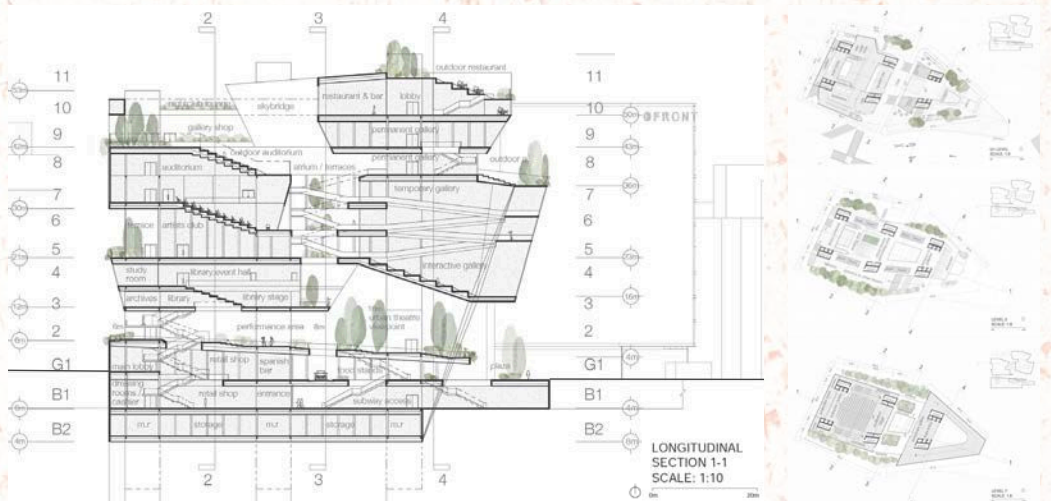


Bottom right and far right
Section and selected floor plans by Emily Tejedas and Taisuke L. Wakabayashi for Tokyo Studio Spring 2021

Next page Top left and Center left
Green Areas and Circulation Diagrams and selected floor plans of a Tokyo Studio project by Ruiqing Zhou and Daniela Beerens, Spring 2020

Next page Bottom left
Structure Diagrams of a Tokyo Studio project by Karoline Chojnowska and Alex Saaverda, Spring 2020

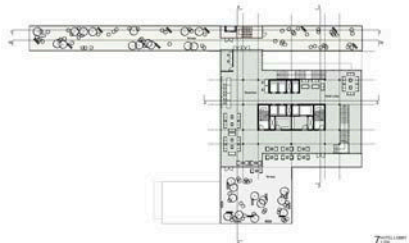
Next page right
Diagram of Construction of a Tokyo studio project by Ben Westergaard and Ryan Marshall; project won first place of the Chicago Prize



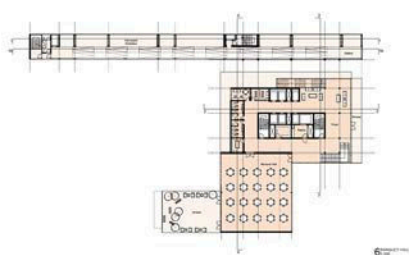


Level 1000 + 0.00

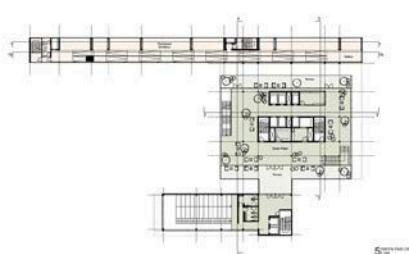
Column



7.00



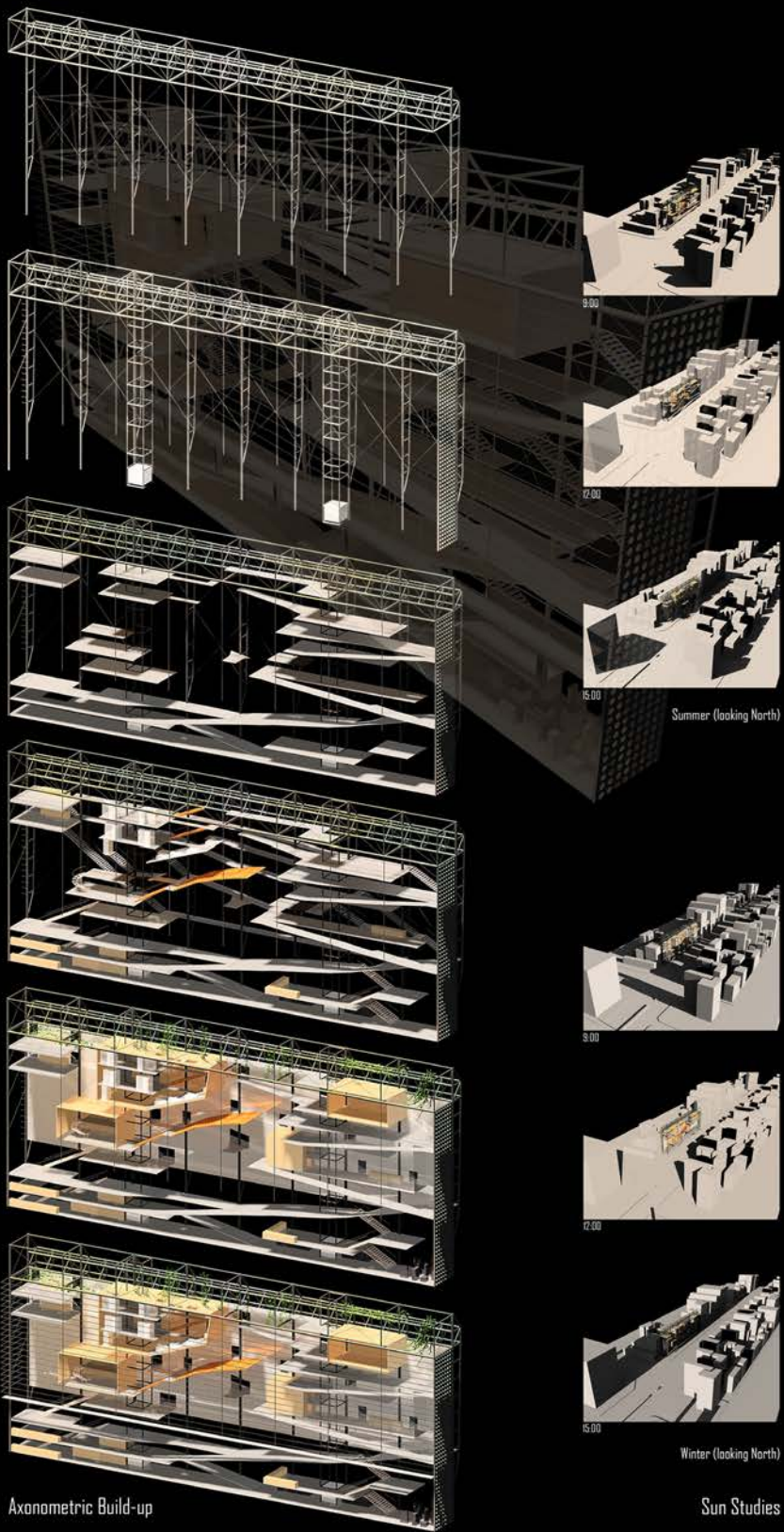
6.00



5.00



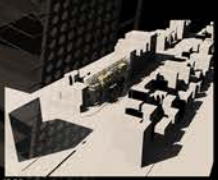
Axonometric Build-up



9.00



12.00

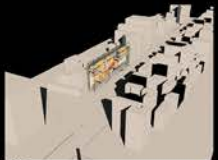


15.00

Summer (looking North)



9.00



12.00



15.00

Winter (looking North)

Sun Studies

Urban Gallery

Teaching

Public Lectures



Above
Announcement and Invitation card to the opening of Prof. Bogнар's solo exhibition and lecture in the I-Space Gallery of Chicago. 2008.09.05.

Right
Poster of the 1986 Lecture Series in McGill University of Montreal, Canada, with Prof. Bogнар's season opening lecture on February 4, 1986.

Below
Announcement and description of Prof. Bogнар's exhibition in Chicago by the News Bureau of the University of Illinois. 2008.08.22.

news bureau
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Exhibitions at I space focus on Japanese architecture, human existence

8/22/08

Melissa Mitchell, Arts Editor
217-333-5491; melissa@illinois.edu

Mary Antonakos, I space director
312-587-9976

CHAMPAIGN, Ill. — Two new exhibitions will be on view Sept. 5 through Oct. 4 at Ispace.org, the Chicago gallery of the University of Illinois at Urbana-Champaign:

- "A Life's Work Introducing Japanese Architecture: Botond Bogнар" includes 14 books by Bogнар, the Edgar A. Tafel Chair in Architecture at Illinois. The exhibition also will introduce Bogнар's forthcoming book "Beyond the Bubble: The New Japanese Architecture" (London: Phaidon Press Ltd.), along with 41 color prints from his extensive collection of photographic images on Japan.

Among the material featured in the exhibition will be a selection of works by internationally renowned architect Kengo Kuma, who was a Distinguished Plym Professor at Illinois during the 2007-08 academic year. An exhibition of Kuma's designs will be at I space Oct. 10 through Nov. 15.

- "Chicago Verge" presents the work of a diverse group of artists representing multiple generations, and working in a variety of mediums. While the artists have highly individualized styles and approaches, their visions coalesce in a shared effort to address issues related to human existence, and what it means to belong to a trans-cultural society.

Exhibiting artists are Marcin Berdyszak, Deborah Boardman, Claire Wolf Krantz, Patrick Lichty, Emma MacCagg, Samia Mirza, Lorraine Peltz, Justin Swinburne, UBERMORGEN/Hans Bernhard, and Zafos Xagoraris. The exhibition curator is Gosia Koscielak.

An opening reception is planned in conjunction with the exhibition, from 5-7 p.m. on Sept. 5 at the gallery, 230 W. Superior St., Chicago.

1986

4 février
Botond Bogнар
Pro & Anti Urban Tendencies in Contemporary Japanese Architecture

11 février
Robert Maxwell
Classicism and Innovation

18 février
Giorgio Ciucci
Problems of Representation of Space in Architecture

25 février
Melvin Charney
Constructs & Constructions: Current Work

4 mars
Peter Eisenman
Moving Arrows, Eros, and other Errors

11 mars
Bruno Fortier
Paris: Un Atlas des Formes Urbaines

18 mars
Robin Middleton
Classicism in France: Relative versus Absolute

25 mars
Catherine Cooke
Aspects of Russian Constructivism

1 avril
Michael Dennis
From the French Hotel to the City of Modern Architecture

8 avril
Ralph Lerner
Images and Origins

Les conférences auront lieu à 18h à l'Auditorium H. Noel Fieldhouse de l'Université McGill.

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Left
Poster of the lecture series at the University of Wisconsin Milwaukee in Spring 1987, with Prof. Bogнар's lecture on February 27.

FRIDAY AFTERNOON LIVE

The School of Architecture & Urban Planning
The University of Wisconsin - Milwaukee

SPRING '87 LECTURE SERIES

Jan. 23	Joe Valerio	: Architect, Chicago
30	K Kemp & H Decker	: Architects, Chicago
Feb. 6	Tom Porter	: Artist, Florida & Oxford
13	Sydney Robinson	: Assoc. Prof., Chicago
20	Thomas G Smith	: Architect & Visiting Prof. Chicago & Los Angeles
27	Botond Bogнар	: Assoc. Professor Champaign-Urbana
Mar. 6	Nabeel Hamdi	: Assoc. Professor, M.I.T.
13	Geoffrey Darke	: Architect, London
20	SPRING BREAK	
27	David Hicks	: Tutor, Manchester
Apr. 3	Anders Nereim	: Architect & Assoc. Prof. Chicago
10	Kubala Washatko	: Architect, Cedarburg
17	GOOD FRIDAY	
24	Jim Piwoni	: Architect, Milwaukee
May 1	John Darbourne	: Architect, London
8	Martin Symes	: Professor, London

• All lectures Friday •
4:30 pm. Rm 150

Below
Poster of the lecture at the University of St. Luc Liège, Belgium on May 21, 1986.

PRO & ANTIURBANISME DANS L'ARCHITECTURE CONTEMPORAINE AU JAPON

MERCREDI 21 MAI à 16H
conférence-débat par l'architecte

Botond Bogнар prof.-ass. à l'école d'architecture de l'université de l'illinois
ISA, S^ULUC 26 rue sainte marie Liège

Exhibition Opening and Symposium

September 11
6:00pm
Wood Auditorium
Avery Hall

**Columbia University
Graduate School of Architecture
Planning and Preservation**

Japanese Architecture and Urban Technology

Guest lecture by:
Botond Bogнар
Professor of Architecture
University of Illinois
Author of "Contemporary Japanese Architecture"

Panel discussion with:
Kenneth Frampton
Professor of Architecture
Columbia University
Shoji Hayashi
Deputy President, Nikken Sekkei

Moderator:
Kunio Kudo
Adjunct Associate Professor of Architecture
Columbia University



1910 1920 1930
1940 1950 1960
1970 1980 1989

Planners Architects Engineers
**NIKKEN
SEKKEI**

Its Ninety Years and the
Modernization of Japan
1900-1989

the "bubble" and beyond

recent developments in Japanese architecture




Friday 17th May
1.30 p.m.
Mackintosh Lecture Theatre
Glasgow School of Art

a lecture by Professor Botond Bogнар,
University of Illinois



Shoji Hayashi
Japanese
Contemporary
Architecture
and
the City

Above
Poster of a lecture series organized by Prof. Bogнар along with the Rice Design Alliance, Houston, TX. Prof. Bogнар's series opening lecture on April 03, 1991



Washington University School of Architecture presents
"JAPAN WEEKEND"
APRIL 18-21, 1997

April 18 19 3:00p Search Problem: To Be Assessed
April 20 1:00p An Overview of Japanese Contemporary Architecture by Botond Bogнар
April 20 3:00p A Discussion with Fumihiko Maki and Botond Bogнар 1: "Tada Between Japanese and American Urbanism"
April 21 12:00p Introduction of the Guest Architects: Fumihiko Maki
April 21 2:00p A Discussion with Fumihiko Maki and Botond Bogнар 2: "Tada Between Japanese and American Architecture"
April 21 8:00p The Inaugural Fumihiko Maki Endowed Chair Lecture: Fumihiko Maki: "Image, Figure & Materiality"
All events are open to the public. The Fumihiko Maki Endowed Chair Lecture takes place in Steubing Auditorium. All other events in Glass 116.


Top far left
Poster of the lecture and panel discussion in Columbia University, New York. 1989.09.11

Top center
Poster of the lecture at the Glasgow School of Art, Scotland, 2002.05.17.

Japanese Garden Lecture Series


Botond Bogнар

Beyond the Bubble—Current Trends in Japanese Architecture



October 21, 2010
5:30-7:30pm in the Garden Pavilion

\$10 Members/\$15 Non-members
Reservations Required



Professor Botond Bogнар is the Edgar A. Tafel Chair in Architecture at the University of Illinois at Urbana-Champaign. Born in Budapest, he is the pre-eminent international scholar on the history and theories of contemporary Japanese architecture and urbanism. Professor Bogнар is the author of numerous authoritative books on Japan's top 20th and 21st century architects and architectural history.

**PORTLAND
JAPANESE
GARDEN**

www.japanesegarden.com/events ♦ (503) 542-0280

Four Seasons ♦ Five Senses ♦ One Extraordinary Experience

Left
Poster of the "Japan Weekend" with endowed guest lectures by Fumihiko Maki and Prof. Bogнар, followed by a mini symposium in Washington University Saint Louis, MO. April 18-21, 1997.

UT Lectures 2014/2015

JAPANESE ARCHITECTURE AND GLOBALIZATION

Botond Bogнар
Professor and Edgar A-Tafel Endowed Chair in Architecture
University Scholar
Associate, Center for Advanced Study
Associate, Center for East Asian and Pacific Studies
Laureate, Architectural Institute of Japan Special Prize

Mar 31
2015 (Thu)
18:00-20:00

Lecture Hall (Room 15)
Department of Architecture
Engineering Building No. 1
The University of Tokyo

Discussion with:
Kengo Kuma

TADS
The Architectural Association of Denmark

Left
Poster of Prof. Bogнар's lecture at the University of Tokyo, Japan. 2015.03.31.

Far left
Poster of the lecture at Portland Japanese Garden, OR. 2010.10.21.

Teaching

Public Lectures




Above
Panel discussion with Kengo Kuma and Randy Gragg, following the lectures by Prof. Bogнар and Kuma at the Portland Museum of Art, OR. 2016.02.06

Right
Announcement of the Lectures by Prof. Bogнар and Kengo Kuma at the Portland Museum of Art, OR. 2016.02.06

Top far right
Announcement of the Opening Ceremony and Keynote address at WMCAUS International Conference, Prague, Czech Republic. 2017.06.12.

Below right
Poster of the lecture at UIUC. 2016.01.20.


Below
Poster of the lecture at Carleton University, Ottawa, Canada. 1984.11.21.



PORTLAND JAPANESE GARDEN

The Portland Japanese Garden will be closed from September 8, 2015-March 1, 2016 for our Cultural Crossing expansion project. Follow the story of this once-in-a-lifetime project as it unfolds. Learn more at <http://japanesegarden.com> and culturalcrossing.com @PDXJapaneseGdn

ASK ME ANYTHING ARCHIVE




Who is Botond Bogнар?

On February 6, world-renowned architect Kengo Kuma will give a lecture at the Portland Art Museum. Tsunagu, Kengo Kuma's *Architecture of Relationships* will explore Mr. Kuma's design for the Portland Japanese Garden.

Speaking with Mr. Kuma is Professor Botond Bogнар. He holds the Edgar A. Tafel Chair in Architecture from University of Illinois, Urbana-Champaign. For the past 30 years, he's investigated various aspects of Japanese architecture and urbanism, and is considered the world's foremost expert on the work of Kengo Kuma. He's the author of *Kengo Kuma: Selected Works and Material Immaterial: The New Work of Kengo Kuma*. He holds an MA in Architecture and Urban Planning from UCLA.

Professor Bogнар will set the stage for Mr. Kuma's lecture by examining the way in which Kuma's buildings acquire authenticity by weaving intensive yet intimate relationships with both the environment and humans—gaining identity by exposing its essential elements. As the leading scholar on Mr. Kuma's work, Professor Bogнар's talk is not to be missed.



Schedule & Program

12-16 June, 2017 - Prague, Czech Republic

REGISTRATION

from 11 June, 2017 — Sunday


11 June, 2017 - from 10:30 to 20:00	Registration
12 June, 2017 - from 08:30 →	Registration will continue ...

OPENING / CEREMONY

12 June, 2017 — Monday

HALL: PRAGUE

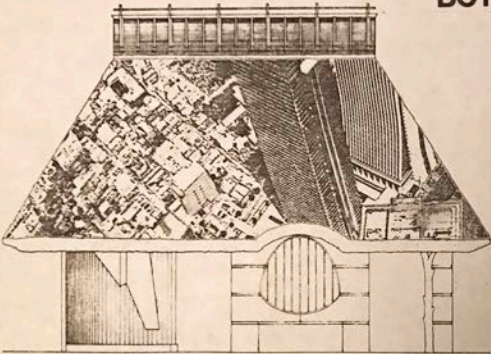
10:30 - 10:45	Opening Concert
10:45 - 11:15	Opening Speeches
11:15 - 12:00	Key Speaker – Prof. Dr. Botond Bogнар - University of Illinois Urbana-Champaign, USA <i>"ARCHITECTURE IN THE GLOBAL WORLD"</i>



Event of Common Interest Announcement:

The Developments, Functions, & Architecture of the (Public) Library

January 20th, 2016: 126 LIS Bldg. (501 E. Daniel Street), 3-4pm



BOTAND BOGNAR


THE PHENOMENOLOGY OF PLACE IN CONTEMPORARY JAPANESE ARCHITECTURE

IN "THE PIT"

6:00 P.M., WEDNESDAY, NOVEMBER 21

FORUM LECTURE SERIES

DESIGN-HUM GRIE



Botond Bogнар

Edgar A. Tafel, Endowed Chair in Architecture-University Scholar and Laureate of the Architectural Institute of Japan

will speak on
Important changes in the programmatic, spatial or architectural developments of the public library, this increasingly significant public institution. Social, cultural and technological revolutions, including our current day digital technology, have impacted both the kind of available information, its mode of use, way of its handling and, of course, also the type of the library building itself. Today, new and expanded activities are turning the libraries into a place of not only disseminating information, but, in its role of generating knowledge, also open and active community centers or interactive centers of social life. Among the several examples shown and discussed will be the Carré d'Art Bibliothèque in Nîmes, France (1993), the Sendai Mediatheque in Japan (2001), the National and Public Libraries of France in Paris (1994) and of Singapore (2005), the Musashino Art University Library in Tokyo, Japan (2011), the Seattle Central Public Library in the United States (2004), and the Guangzhou Public Library in China (2013).

The lecture is co-sponsored by the School of Architecture, the Graduate School of Library and Information Science, and the Midwest Book & Manuscript Studies Program of The Rare Book & Manuscript Library.



Left
Group photo of the participants in "The International Conference on Library Architecture", where Prof. Bognar was keynote speaker. Guangzhou, China. 2015.12.19

Architecture and the City in the Post-Industrial Age
 Lecture Series in Honor of Kengo Kuma's Retirement from The University of Tokyo / 09 Japan and the World
 隈研吾教授最終連続講義—工業化社会の後にくるもの / 09 世界と日本
 February 16th, 2020 17:00—19:30 (Hall opens at 16:00) Yasuda Auditorium, Hongo Campus, The University of Tokyo
 2020年2月16日 17:00—19:30 (開場 16:00) 東京大学本郷キャンパス安田講堂

Barry Meyer Schapiro Professor of Architectural History, Columbia University
 バリー・バーグドール 建築史学マイヤー・シャピロ講座教授、コロンビア大学

Bergdoll

Botond Architecture Critic, Professor and Edgar A. Tafel Endowed Chair in Architecture at the University of Illinois Urbana-Champaign
 ボトンド・ボグナー 建築評論家、イリノイ大学アーバナ・シャンペーン校教授

Bognar

Kengo Architect, Professor, The University of Tokyo
 隈研吾 建築家、東京大学教授

K u m a





Above
Delivering the keynote address followed by panel discussions at the University of Tokyo. 2020.02.16.

Left
Poster of keynote lectures and panel discussions with Kengo Kuma and Barry Bergdoll at the University of Tokyo, Japan. 2020.02.16.

Recognitions

Benge, Bridget Colleen

September 28, 2021 at 21:27

Japanese Minimalism Lecture

To: Botond Bogнар

Hi Professor Bogнар,

I wanted to say that the Japanese Minimalism lecture has been one of the most enriching and inspiring lectures I've experienced. Not only am I impacted by the content of your lectures, but also the poetic language and delivery you use to convey the stories. I've already started looking at architecture differently and I'm guided by your lectures in my studies. Professor Lewis strongly advised me to enroll in this course and I rave about the lectures to him and my cohorts every week. He likes to know he's a great advisor.

I will continue to look for your classes in the future and if there are ever other opportunities to learn from you, such as a research fellowship or other ways to support your work, please let me know. Looking forward to next week.

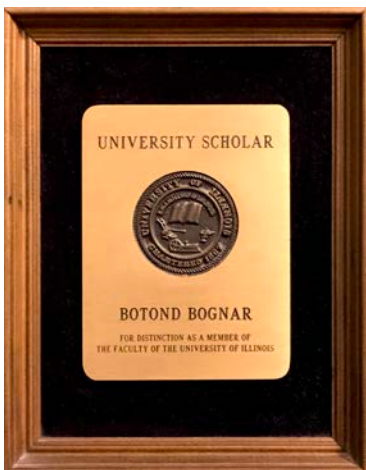
Thank you,
Bridget Benge

Right

Personal letter from Bridget Benge, a former student in Professor Bogнар's Japanese seminar of 2021

Below

Prof. Bogнар's bronze plaque of "University Scholar".




STATE OF ILLINOIS
OFFICE OF THE GOVERNOR
SPRINGFIELD 62706

JAMES R. THOMPSON
GOVERNOR

November 26, 1986

Botond Bogнар, Associate Professor
University of Illinois
Department of Architecture
106 Architecture Building
608 East Lorado Taft Drive
Champaign, IL 61820

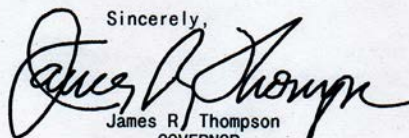
Dear Professor Bogнар:

It is a pleasure for me, as Governor of the State of Illinois, to extend congratulations to you on being named to the University of Illinois' "University Scholars" program.

This recognition is an expression of appreciation for the many years you have dedicated to the field of architecture, and will provide you with an opportunity to continue your research at one of Illinois' finest educational and research institutions.

Again, congratulations and best wishes.

Sincerely,


James R. Thompson
GOVERNOR

JRT:mf

Right

Governor James R. Thompson's letter to Prof. Bogнар on the occasion of his appointment as "University Scholar" at the University of Illinois. 1986.11.26

Prof. BOTOND BOGNAR

March 30, 2005

Announcement of the Recipient of
The Appreciation Prize of Architectural Institute of Japan, 2005

Dear Prof. BOTOND BOGNAR,

It is my great pleasure to inform you that the Architectural Institute of Japan (AIJ) has approved the awarding of The Appreciation Prize of Architectural Institute of Japan, 2005, to your "A Great Contribution to the Introduction for Japanese Architecture and Architects".

On behalf of the AIJ, I offer you my heartiest congratulations.

The award ceremony will be held in Tokyo on May 30, 2005. We would be very honored and grateful if you could attend the ceremony. The schedule of the ceremony is briefly as follows:

May 30	14:30	Taking photographs of ALL Recipients
	15:00 – 17:00	Award Ceremony
	17:30	Congratulatory Banquet

I look forward very much to hearing from you soon regarding the above, and hope most sincerely that you will be able to attend.

Yours sincerely,

Hiroshi Akiyama
President
Architectural Institute of Japan

Left

Letter from Hiroshi Akiyama, President of the Architectural Institute of Japan (AIJ) announcing Prof. Bognar receiving the "Appreciation Prize". 2005.03.30

Below left

The AIJ Appreciation Prize Shield (Gilded L-shaped traditional Japanese measuring tool or *Kanejaku*) in solid wood holder of 24"x14"x2.5".



Appreciation Prize of
Architectural Institute of Japan

The Architectural Institute of Japan (AIJ) is an academic organization, which was originally established in 1886 as the House Builder's Institute that changed its name to the Architectural Institute in 1905, and to the present name in 1947.

AIJ plays an important role in the advancement and development of science, technology and arts with regard to architecture. The main objective of the institute is to contribute to society.

In commemoration of the institute's centennial celebration, the Appreciation Prize of the Architectural Institute of Japan was established in 1986. The prize is designed to be presented to individuals outside the Institute with the contribution toward the understanding and recognition of architecture.

The prize shield was designed by Toshio Fukuda showing the *Kanejaku* (L-shaped Japanese traditional measure) being piled up. The raw material is alloy and finished with gilding.



Recognitions

Right
 “AIA International Book Award, 1997”
 received for *TOGO MURANO Master Architect of Japan* (New York, 1996)

Below
 VIP Invitation to “2011 UIA World Congress” Opening Ceremony attended also by the Emperor of Japan in Tokyo, from the Japanese President of UIA 2011 Mr. Yoshiaki Ogura. 2011.09.26.

Further below
 Invitation to the Welcome Networking from the Japanese President of UIA 2011 Mr. Yoshiaki Ogura. 2011.09.25.



Center right and right
 “Építész mérnöki Díszoklevél”
 (Architectural Honorary Award – Gold Diploma) Prof. Bogнар received from the Budapest Technical University. Budapest, Hungary. 2018.05.24.



The College of Fine and Applied Arts
and the School of Architecture
University of Illinois at Urbana-Champaign
cordially invite you to attend
the investiture of

Botond Bogнар
as the
Edgar A. Tafel Chair in Architecture

September 16, 2006
Ceremony, 8:00 a.m.

The President's House
711 West Florida Avenue
Urbana

Reception following

Acceptances only by September 12th to
(217) 244-3508 or amjackso@uiuc.edu



Botond Bogнар

A member of the U of I faculty since 1981, Professor Bogнар specializes in the history and theories of contemporary Japanese architecture and urbanism. In addition to lecture and seminar courses on these subjects, he teaches architectural design for graduate students and serves as a thesis adviser as well. Previously, he worked as a designer and principal architect in Hungary. He is also an architectural photographer.

Professor Bogнар lived in Japan, and he frequently visits the country to continue his longstanding research. He is the author of many publications including these books: *Japanese Architecture of Today*, *Contemporary Japanese Architecture*, *The New Japanese Architecture*, *The Japan Guide*, *Togo Murano: Master Architect of Japan* (winner of a 1997 AIA International Book Award), *World Cities: TOKYO*, *Nikken Sekkoi 1900-2000: Building Future Japan*, *Hiroshi Hara: "The Floating World" of His Architecture*, and *Kengo Kuma: Selected Works*. Currently he is working on these books: *The "Bubble" and Beyond: Japanese Architecture in the Age of Economic and Social Upheavals*, and *Modern Architectures in History: JAPAN*. As keynote speaker, lecturer, and panelist, Professor Bogнар has appeared at many institutions all around the world, such as Columbia University, UCLA, UC Berkeley, Tokyo University, Brown University, Universities of Sydney and Melbourne, Royal Academy of Arts in London, Japan Institute of Architects in Tokyo, Houston Museum of Fine Arts, McGill University, Montreal, Carleton University, Ottawa, Graham Foundation, Washington University, Universities of Brussels, Gent, Liege, Antwerp, University of Oulu in Finland, Architecture Center of Vienna, and many others.

In recognition of Professor Bogнар's international prominence, he has been named a Japan Foundation Fellow and has received the prestigious Architectural Institute of Japan Cultural Appreciation Prize of 2005. His other awards include a Mombusho Scholarship in Tokyo, two Graham Foundation Fellowships, Social Science Research Council Fellowship, Endowed Chair in Tokyo University, Asian Cultural Council Fellowship, Union Arts and Culture Foundation of Japan Fellowship, and Visiting Professorships at the University of Oulu, Finland and the Macintosh School of Architecture, Glasgow. He is a "University Scholar" and an Associate of the Center for Advanced Study at Illinois. Born in Budapest, Hungary, Professor Bogнар received his B.Sc.Arch. (1968) & M.Arch. (1972) at the Budapest Technical University, and an M.A. in Architecture and Urban Planning (1981) at the University of California Los Angeles.

Above (from left to right)
Celebrating with two of his
colleagues Professors Mohamed
Boubekri and Kathryn Anthony.
Sharing a joyful moment with
Robert Graves Dean of the College
of Fine and Applied Arts at the
University of Illinois.
Receiving the "Edgar A. Tafel
Endowed Chair in Architecture"
medal from Dean Graves.
2006.09.16

Left
Invitation to the Investiture
Ceremony of Prof. Bogнар as the
first "Edgar A. Tafel Endowed Chair
in Architecture" at the President's
House of the University of Illinois.

Bottom left
With faculty of the School of
Architecture after the Ceremony.
2006.09.16

Below
Bronze Medal of the "Edgar A. Tafel
Chair in Architecture"



Events



Above
Professor Bogнар hosts his graduate students after the final review 2017.12.13

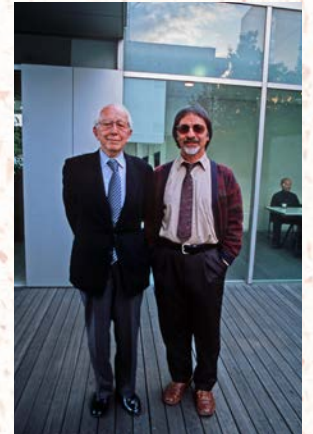


Top Right
With students after final review 2022.05.05.



Top Far right
With his students in the Tokyo studio visiting Tadao Ando's office in Osaka. 2008.03.21.

Right
With Kengo Kuma and Balázs Bogнар at the lecture and panel discussion; Cultural Village of the Portland Japanese Garden, OR. 2019.05.14



Far right
With Fumihiko Maki in his Tokyo office. 2006.12.11.



Above
Discussions with Prof. Zhou Pei, Dean of the Chinese Academy of Fine Arts when the Plym studio visited the Academy in Beijing. 2019.01.22.

Right
Discussing a book project with Prof. Kenneth Frampton at his New York home. 2019.07.15



Far right
Visiting Tadao Ando and Yumiko Ando in Ando's Osaka office. 2015.11.26.

